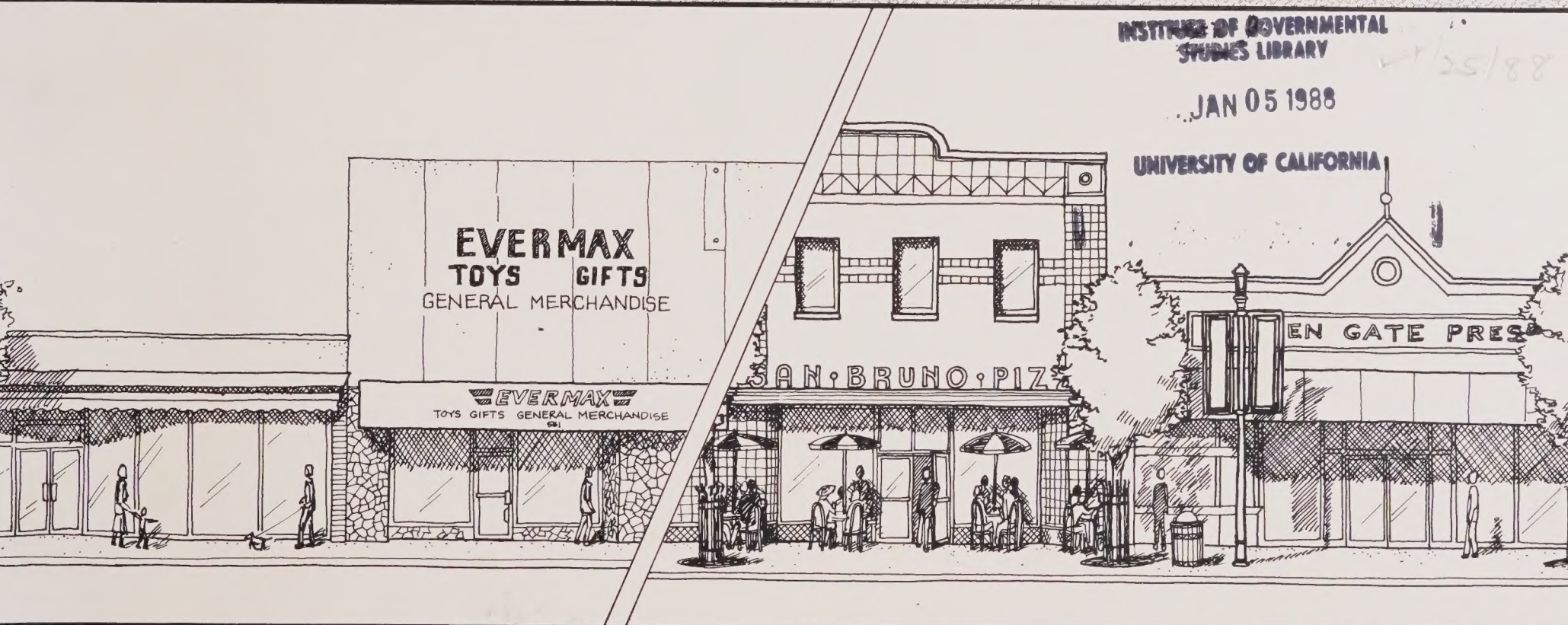


CITY OF SAN BRUNO



Downtown Design Guidelines
February · 1987



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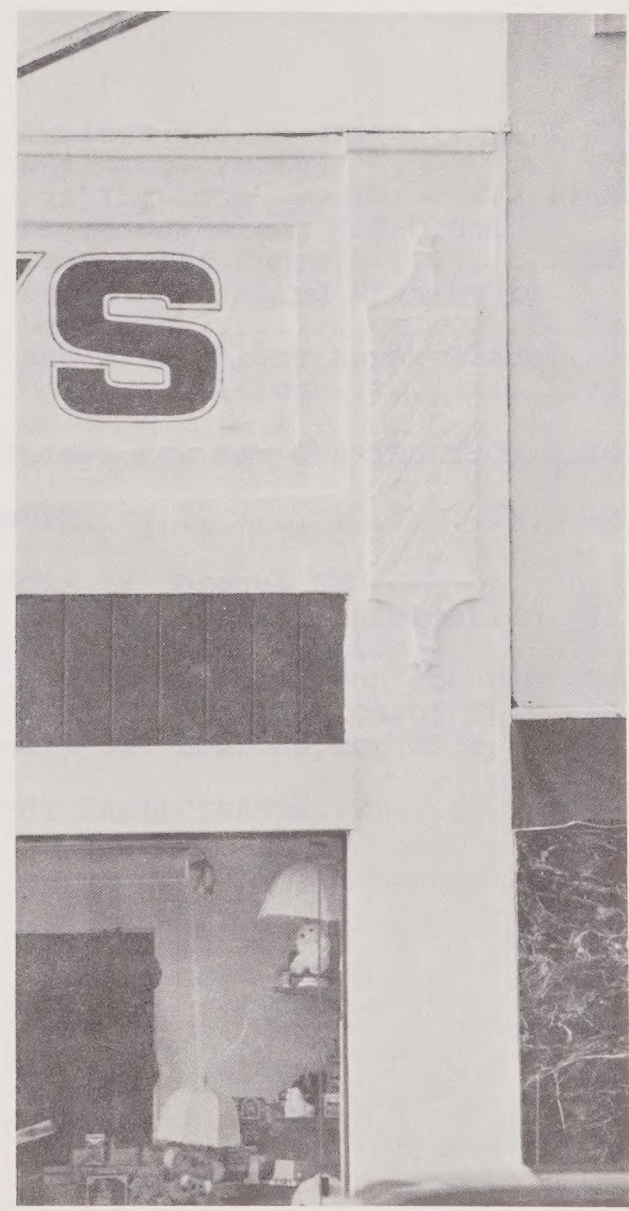


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I. INTRODUCTION

THE PURPOSE OF THIS DOCUMENT

The purpose of this document is to create a framework to guide private design actions in Downtown San Bruno so that the individual projects work together to create a well-formed and well-used downtown district. It seeks to make clear the City's expectations regarding the architectural treatment of any changes to structures in the Downtown, be they renovations, restorations or new construction.

The Downtown Design Guidelines are intended as a useful tool in the hands of property owners (and their architects) that wish to improve the appearance of their buildings. For minor repairs or for extensive redesign of existing building facades, consult section III, Building Renovation Guidelines, which provides information and ideas for all aspects of building renovation. For new construction, consult section IV, Guidelines for New Construction, which outlines fundamental requirements for massing, setbacks and facade design. Property owners interested in finding more detailed information on building renovation will find a list of additional sources in Appendix 1.

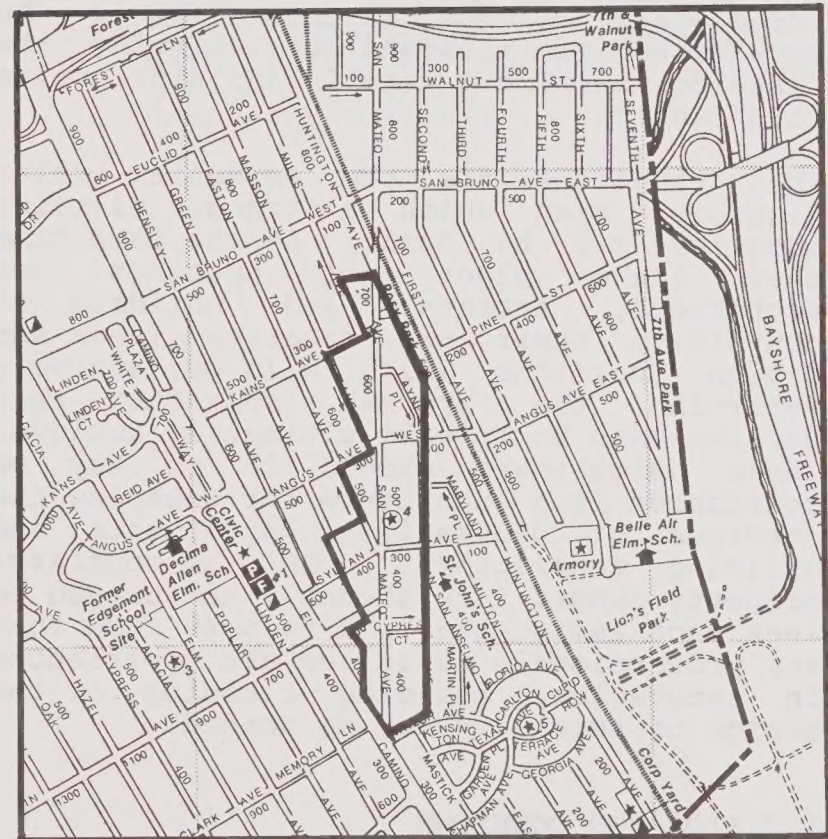


Figure 1. Downtown Study Area

In addition to guidelines for the renovation and design of individual structures, this document also provides a framework for enhancing the character and identity of the Downtown as a whole. Section II outlines the architectural and streetscape elements that should be emphasized as a means of unifying the district into a memorable and distinctive town center.

The Guidelines fix the essential relationships upon which a stronger district identity may be built. At the same time they leave plenty of openings for architects, artists, and builders to contribute their own creative ideas and design decisions which will collectively determine the special character that Downtown San Bruno will ultimately achieve. These guidelines should in no way be considered as a substitute for engaging the services of professional architects and building contractors. On the contrary: property owners are strongly encouraged to seek such assistance, and to make sure that any professionals consulted are experienced in renovation, building cleaning, or the design of retail space, as needed.

A VISION FOR DOWNTOWN

San Mateo Avenue is coming back to life. The energy and resources of property owners, community groups and public officials are being focused on the revital-

ization of Downtown. Shop fronts will be renovated, rich architectural features restored, and new construction added to create a colorful and vital shopping street at the heart of the City. Downtown will become the place to go for important civic events and festivals, for going out to eat, to pick up groceries, buy a paperback, or just to find one's friends. San Mateo Avenue will be lined with newly designed window displays offering a wide variety of goods and services, as well as places to sit and relax or enjoy a meal outdoors.

By finding its place in a vastly changed marketplace and taking new pride in its center the City will respond directly and realistically to the long and gradual social and economic shifts that sent central business districts throughout the country into an economic slump. Private and public groups are committing the necessary energy to seeing that the Downtown is restored to the kind of economic climate in which people are anxious to invest and reinvest in the district.

San Mateo Avenue has a rich and interesting inventory of architectural and urban design features. Many of the buildings have finely detailed colored tile bases. The building housing Archie's Barber Shop and Fitzgerald Insurance is made entirely of richly colored tile. Streamlined "Art Deco" features occur with surprising

frequency. The street space itself is of uncommonly pleasing proportions--unlike most American Main Streets which have become much too wide, some even becoming hard to distinguish from commercial strip development. Likewise, the buildings along the Avenue have, with very few exceptions, been built to the property line, maintaining a well-defined street space appropriate for pedestrian districts. Thus, with attention to use and building renovation, San Mateo Avenue can be restored to an intimate and charming public outdoor room--an option many cities can no longer recapture.

Working in concert with the Downtown merchants, the City is taking concrete steps to insure that all new projects build upon existing architectural and urban design characteristics to enhance the identity and appearance of the Downtown. High quality materials and construction detailing will be insisted upon. These steps will set the stage for rejuvenating the Downtown marketplace, and restoring the city's center.

In service of this vision for Downtown, the following goals for the revitalization of buildings and public spaces are the basis for what follows:

1. ENHANCE DISTRICT IDENTITY - CREATE A MEMORABLE AND DISTINCTIVE SENSE OF PLACE DOWNTOWN.

2. CREATE A LIVELY, PEDESTRIAN ORIENTED SHOPPING STREET.
3. MAKE DOWNTOWN A PRIMARY LOCAL-SERVING DESTINATION BY OFFERING A VARIETY OF SPECIALTY SHOPS, RESTAURANTS, AND SERVICES THAT ARE EASILY ACCESSIBLE ON FOOT AND BY AUTOMOBILE.

II. ENHANCING DOWNTOWN IDENTITY

METHODOLOGY

The purpose of this section is to establish a basic framework for organizing the Design Guidelines so they may coordinate building and streetscape improvements to form an increasingly distinctive sense of place downtown. This section identifies existing architectural and streetscape characteristics which can be built upon to create a more memorable district image. This approach avoids the creation of a manufactured district identity in favor of building on the best of what is already there. In this way the Downtown itself points the way to an authentic local character.

INVENTORY OF EXISTING PHYSICAL CHARACTERISTICS

Prominent visual characteristics of Downtown San Mateo Avenue include (but are not limited to) the following:

1. One-story buildings with excessively wide sign panels (see Figure 2);
2. Some excessively long one-story buildings, usually on corner parcels;
3. Two-story buildings with upstairs



Figure 2. One-story buildings with excessively wide sign panels

windows;

4. Parapet walls with a variety of distinctive profiles;
5. Some tall corner buildings with grand scaled entrances;
6. 20 - 25 foot storefront widths, or usually assembled multiples of that increment;
7. Afternoon sunshine on the east side of the street;
8. Mature Eucalyptus street trees that preserve visibility of storefronts and upper level signage (see Figure 3);
9. Dense, round-headed, broad-leaf evergreen street trees, shorter in height, that block visibility of storefronts;
10. A large number of tan, concrete aggregate trash disposal containers;
11. Several architecturally significant building facades that do or (more often) could contribute to the identity of the district. These include but may not be limited to buildings currently housing the following businesses:
 - a. Archie's/Fitzimmons Insurance
 - b. Just Toys



Figure 3. Mature Eucalyptus trees that preserve visibility of storefronts.



Figure 4. Dense, round-headed, broad-leaf evergreens that block visibility of storefronts.

- c. San Bruno Liquors
- d. Eun Ha Oriental Grocery
- e. Grand Leader Market
- f. San Bruno Drug Store
- g. 612/614/616 San Mateo Avenue: building housing Cleo's, among other retail ventures
- h. Fireman's Hall
- i. 609, etc. San Mateo Avenue: includes Art-Pine Gallery
- j. Manlohgue's Plasticrafts
- k. Artichoke Joe's gameroom - particularly the portion that currently has the main sign
- l. Okulove Floors/Wang's Health Foods
- 12. A great deal of glazed exterior tile, used most frequently as base treatment for shopfronts;
- 13. At least two historically significant signs (and potential landmarks):
 - a. San Bruno Liquors' sign (see Fig. 9)
 - b. Newell's "Cocktail Time" sign



Figure 5. Archie's/Fitzsimmons Insurance



Figure 6. 612/614/616 San Mateo Avenue



Figure 7. Eun Ha Oriental Grocery



Figure 8. Okulove Floors



Figure 9. Sign on San Bruno Liquors

14. Change in topography: a high point at the center of San Mateo Avenue.
15. Same intersection as #13: a great cut-corner building;
16. Views of the mountains closing off San Mateo Avenue at either end;
17. No clear beginning or ending to Downtown San Mateo Avenue, particularly at the northern approach;
18. There are a few blank side-walls that are highly visible when walking or driving along San Mateo Avenue;
19. A few mid-block pedestrian passageways connecting the shopping street with parking in the rear - pleasingly narrow but otherwise unadorned or made visible from the parking lots;
20. Layne Place: a curving and intimately scaled street off San Mateo Avenue;
21. Open space along the street:
 - a. the park space adjoining First Nationwide Bank;
 - b. the setback along Artichoke Joe's at the entrance to Layne Place;
 - c. Posy Park;



Figure 10. Layne Place

d. the vacant parcel across from Artichoke Joe's;

22. Two separate street grid systems collide at San Mateo Avenue creating interesting parcel shapes, and resulting in angled storefronts, particularly on the west side of the street;
23. 66-foot wide right-of-way is uncommonly narrow for an American Main Street.
24. Fireman's Hall is the only red building and the only civic building on San Mateo Avenue;
25. An assortment of Art Deco style buildings and features occurs with surprising frequency along San Mateo Avenue.

FRAMEWORK FOR ENHANCING DOWNTOWN IDENTITY

Recommendations for establishing a basis for design in the downtown are organized according to the following four categories:

1. Unifying Elements - Architecture: Building changes individual property owners can make to create a common architectural "flavor" for the downtown;
2. Unifying Elements - Streetscape: Improvements the community or district could collectively make that would enhance the unity of San Mateo Avenue;

3. Special Places and Features: Visual or activity focal points that could "anchor" the downtown, give it a primary reference point (e.g., a clear entry to the district), and a center;
4. Ground Level Uses and Accessibility: Policy guidelines to establish and protect the character of a strong retailing environment.

UNIFYING ELEMENTS - ARCHITECTURE

Architectural characteristics that repeat downtown (and only downtown) to form a "thematic unit"--that create a flavor for downtown that ties the district together. To strengthen downtown's identity, bring out and emphasize the following:

1. Visually interesting parapet roof shapes with boldly colored trim;
2. Glazed exterior tile as a finishing material for storefront base, for ornamental accent, and/or for covering the entire exterior wall of the storefront;
3. 20 - 25 foot storefront widths (see Storefront Design, below);
4. Art Deco ornaments and features, either as renovations of existing design themes or as new elements appropriately harmonizing with remaining ones;

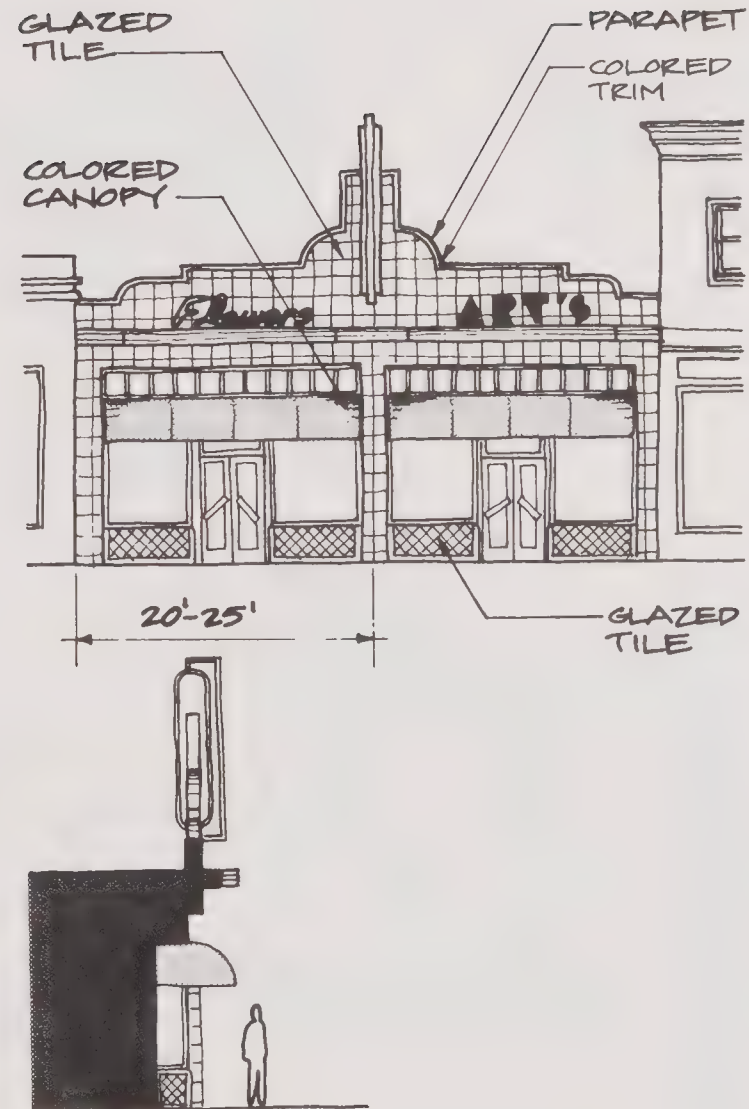


Fig. 11. Unifying Architectural Features



Fig. 12. Unifying Streetscape Elements

5. Light colored surfaces accented with deeper colored trim and awnings;
6. Appropriately restored architecturally significant buildings and features (for a partial list, see Inventory of Existing Physical Characteristics, No. 11, above);
7. Boldly colored shop window canopies.

UNIFYING ELEMENTS - STREETScape

The regular placement of the following features would enhance the color and cadence of the streetscape:

1. Banners projecting from upper portions of building facades (will require periodic replacement);
2. Temporary banners or flags on street lamps;
3. Attractive trash disposal containers;
4. Street trees: a single species, planted at the same time, evenly spaced along the street;
5. Street lamps: pedestrian scaled, well crafted, placed at uniform intervals along the street;
6. Building-mounted lights of a particular design;
7. Sculpture or other public art properly integrated with the scale of

the street space;

8. Selection of a unified palette for seating, planters, and transit shelters, and other street furniture.

SPECIAL PLACES AND FEATURES

1. Fireman's Hall - a visual reference point because of its color and its community-oriented use: preserve its position as the only red building facade downtown;
2. Landmark signs: consider a dramatic restoration of the one on San Bruno Liquors and of Newell's "Cocktail Time" sign.
3. Consider adding new special features along San Mateo Avenue, such as one or more of the following:
 - a. a landmark free-standing clock or clock tower;
 - b. a decorative fountain with plenty of seating (or sittable edges) around it;
 - c. a public plaza with outdoor seating, colorful awnings, flowering street trees and food vendors in or near the plaza;
 - d. sculpture - scaled to the pedestrian along the sidewalk spaces, and/or a single prominent

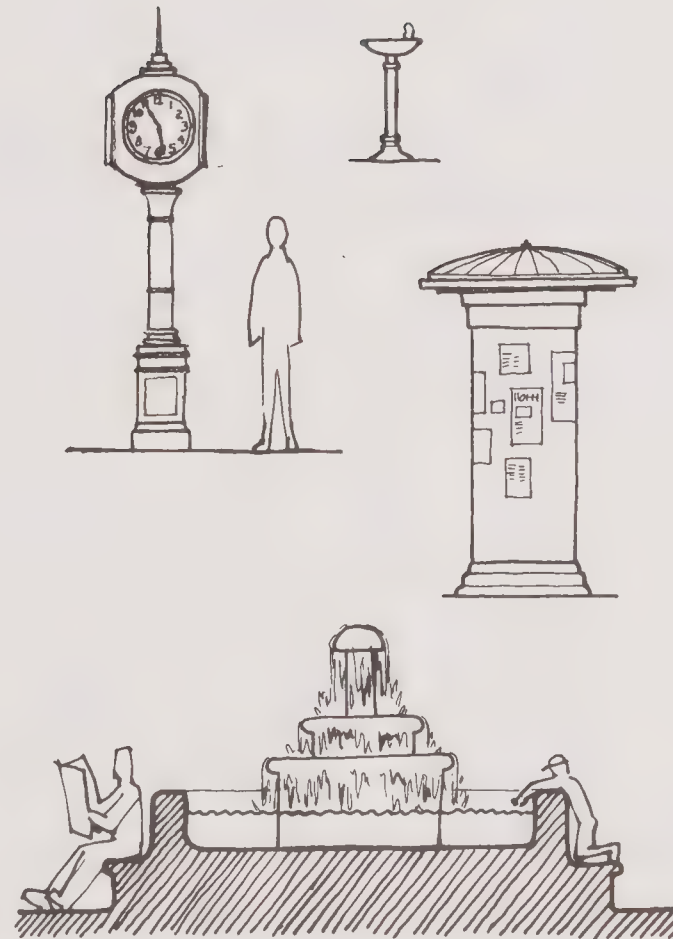


Fig. 13. Consider adding new special features.

sculpture roughly in the center of things.

- e. wall murals, particularly on existing highly visible blank side-walls.

4. Special Clusters of Activity: clustering similar uses creates a more powerful customer draw and anchors a local district. Offer an alternative to the "cookie cutter" Downtown experience by experimenting with gentle incentives to benefit the enhancement of local character. Opportunities include but are not limited to the following:

- a. Cluster night spots -- restaurants, bars, theaters, entertainment, etc.
- b. Layne Place as a center of crafts and manufacturing unique to Downtown San Bruno: consider steps that could be taken to strengthen or preserve this cluster of use type; carefully define use to include size limits, noise restrictions, and insuring that retail outlets catering to over-the-counter sales are included.
- c. Artichoke Joe's: a long standing community gathering place found only in San Bruno. Consider architectural improvements that emphasize its landmark quality.

5. Add special gateway features to the mid-block pedestrian passageways connecting San Mateo Avenue to the parking lots in back.

6. Create attractive and inviting gateways into the downtown district at San Mateo Avenue and El Camino Real, and at San Mateo Avenue and Huntington Avenue. Improvements might include the addition of dramatic free-standing gateway features, and/or of improvement of building facades forming entries to San Mateo Avenue (for example the El Camino Plaza building facade, a potentially dramatic and highly visible landmark).

GROUND LEVEL USES AND ACCESSIBILITY

To establish and protect a strong retailing environment the following fundamental policies are recommended:

- 1. For parcels occupying the 400, 500, and 600 blocks of San Mateo Avenue, ground level uses should be restricted to retail shops, restaurants, and other establishments that generate and depend on a high volume of pedestrian traffic. Encourage the highest activity-generating uses to locate on the corners of San Mateo Avenue intersections.
- 2. Shops and restaurants must open directly on to the street; encourage

existing buildings with
excessively long frontages to add
entrances and windows when
renovating;

3. Create opportunities for additional activity in the public right-of-way: Encourage restaurants to add outdoor cafe tables and chairs. Encourage sidewalk vendors to locate on San Mateo Avenue (vendors duplicating inventories of existing businesses should locate no closer than 100 ft. from those businesses). Create a simple review process to check cart and display quality, and to insure carts leave at least 3 ft. of sidewalk width open. (Note: vendors must be sure to conform to any additional requirements of the City's ordinance.)
4. Preserve existing curbside parking;
5. Preserve existing surface parking lots.



Fig. 14. Basic Building Components.

III. BUILDING RENOVATION GUIDELINES

1. Facade Renovation

The key to successful facade renovation is to develop a design that restores the following basic building components (see Figure 14).

- a. Storefront - entrance and display windows facing the street. The Storefront is separated from the upper portions of the building by horizontal devices such as cornice, beltcourse, or transom, and is framed by the building piers and base (see below). For specific storefront design guidelines, see Storefront Design, below.
- b. Upper story (if applicable) - appropriately proportioned and spaced windows in masonry or stucco wall. See Upper Level Treatment, below.

Many of the two-story buildings Downtown have ill-proportioned or even fully obscured second story windows, no clear division of upper story from storefront, and a completely or partially obscured building frame. Since most of the buildings Downtown are one-story structures, the renovation of the highly visible two story ones would dramatically improve the cityscape, and would visually knit together the shopping street.

- c. The building's "cap" - parapet roof and cornice.
- d. Piers - structural columns flanking the storefront.
- e. Base - architectural treatment where the building meets the ground.

Restore or create an appropriately scaled building frame--a building's frame is defined by its piers, upper cornice, and base--by extending building piers to the cornice line, and by emphasizing piers, base and cornice with insets, and special materials or finishes. Newly constructed facades should pay special attention to the fundamental proportions and sizes of the existing building shell, and to the size and spacing of openings in the best downtown building facades.

Avoid inappropriate historical styles. Renovations that complement existing or original architecture are recommended. Complete facelifts should draw on local architectural history (and on its application to Main Street type buildings), and most preferably on attractively designed downtown buildings.

Restoration of original architectural features that are compatible with Downtown architecture is strongly encouraged. Additionally, any features that have become landmarks and that enhance the identity of the Downtown should be strongly considered for restoration.

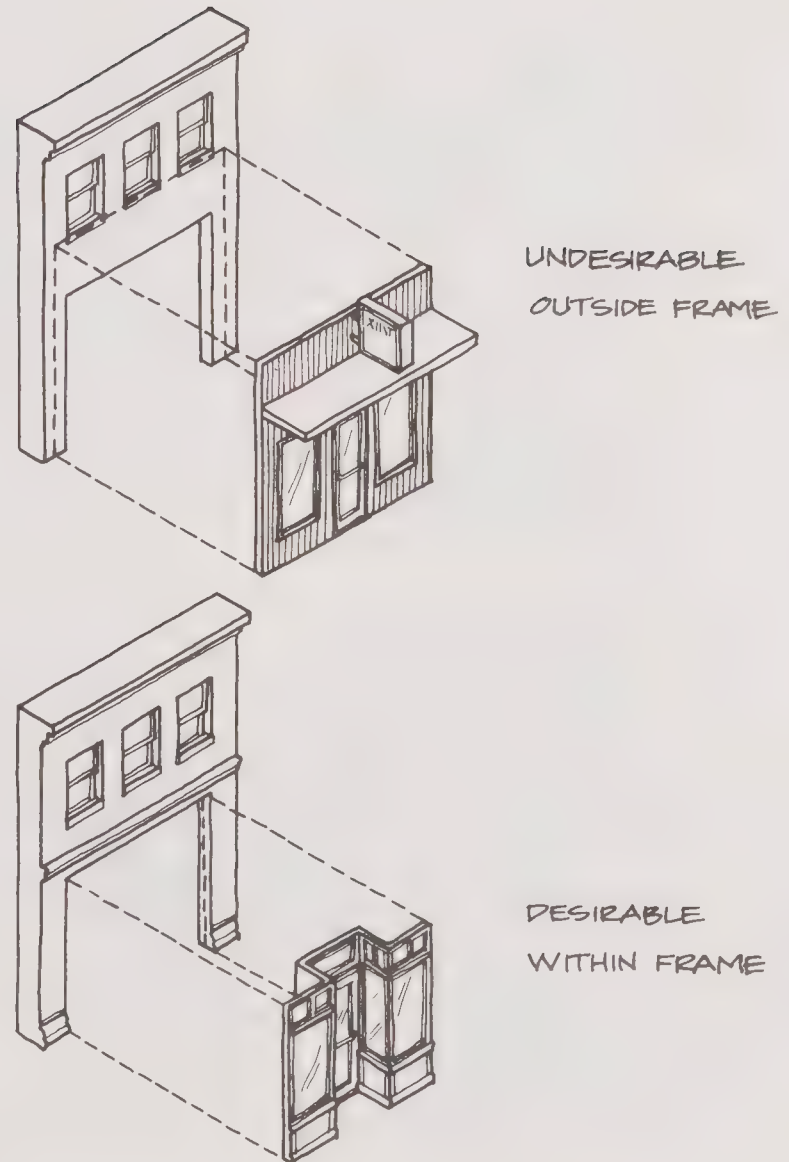


Figure 15. Building Frame



Fig. 16. Transforming buildings with excessively wide sign panels.

Architecture, on page 13 for a list of features to preserve, restore and repeat downtown to create a strong and authentic district identity.

Finally, for properly designed and detailed facade renovation, secure assistance of qualified professionals experienced in renovation projects of this kind.

2. STOREFRONT DESIGN

In Downtown San Bruno, storefronts are generally 20-25 feet wide; sometimes two shops fit in to this increment. This basic storefront width should be preserved and emphasized in the treatment of the facade. In the case of excessively long buildings such as San Bruno Surplus & Recreation, U.A. Offices, and the T.C.I. Supermarket, renovations should restore the 20-25 foot storefront increment by visually bringing out building piers, and by adding sign panels, and/or canopies within the building frame. Take particular care to fit the storefront design inside the building frame. In no case should any element of the storefront overlap the piers.

Quite a few of the buildings Downtown have excessively wide sign panels. When renovating, take advantage of this opportunity to add molding, beltcourse, transom, and/or canopy. If possible add clerestory windows to create (or restore) a pleasing scale to the storefront, and to

add natural light to the interior. Replace the oversized sign with an appropriately scaled sign that fits within the building frame, and that complements the facade design (see Signage, below).

All establishments must open directly onto the street. To avoid long expanses of inactive building frontage, maximize the number and frequency of attractively framed doors and transparent windows (rule of thumb: attempt to have at least one door in use every 25 feet).

All storefronts must include a base 1.5 to 3 ft. high. Particular care should be given to the design and materials of the base design (see Materials and Finishes, below).

Make the experience of movement along the sidewalk enjoyable and interesting. There should be a change in major compositional elements of the first-floor facade design every 25 feet or so. Colorful canvas awnings overhanging the sidewalk are recommended to further express the variety and life of the shopping street (see Awnings and Canopies, below).

Craftsmanship and detailing are particularly noticeable in pedestrian oriented districts: facade ornamentation, flower boxes, flags, banners, attractive door and window framing, ramp fixtures, stained glass, window displays, special chairs, tables or benches, and features adding color and interest to the street are recommended. Overall, emphasize the

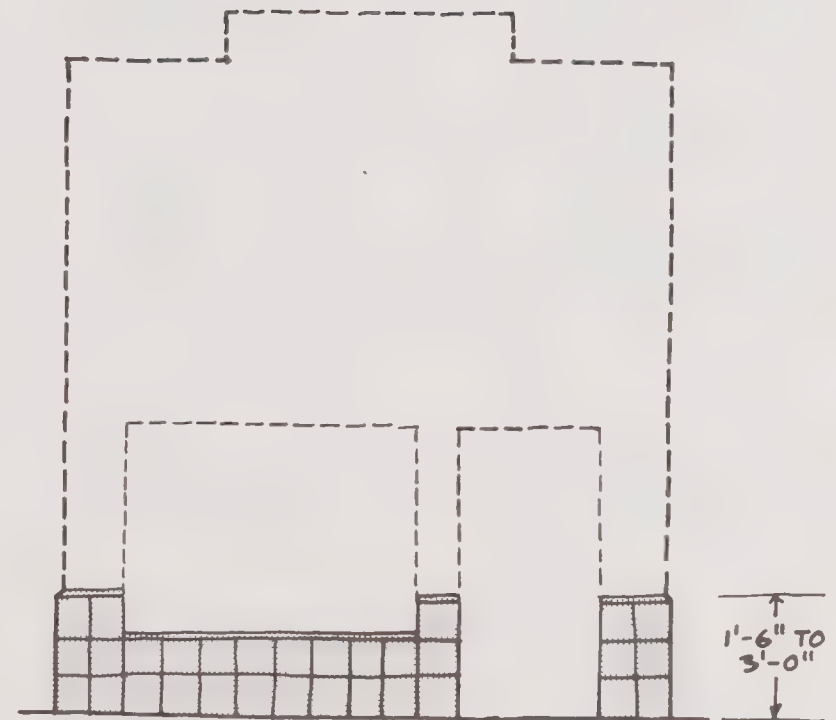


Fig. 17. All buildings must have a base.

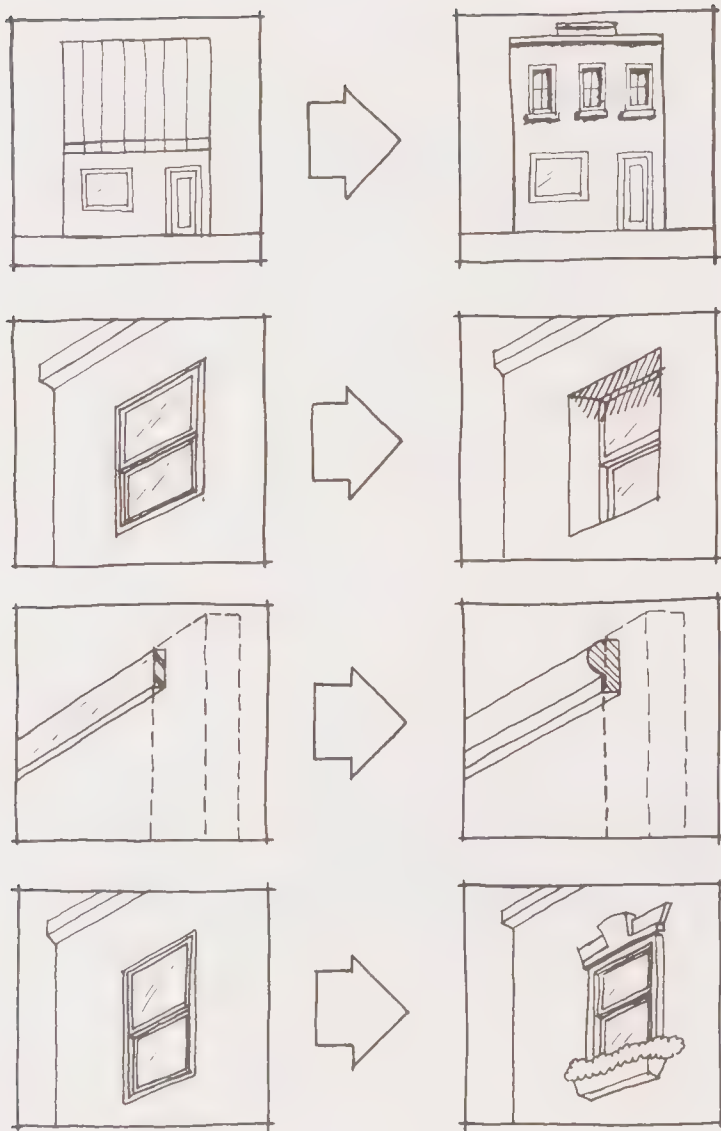


Figure 18. Window Design Guidelines

special importance of the street level adding richer materials and detailing where the people get close to it.

To emphasize the special importance of the first floor, as well as to create high quality retail space, interior commercial space should have a minimum floor to ceiling height of 10 feet, and 12 to 15 foot ceilings are encouraged. The treatment of the exterior of the building should reflect the special proportions and the more publicly accessible nature of the ground floor space.

3. UPPER LEVEL TREATMENT

Building walls should be punctured by well-proportioned openings. More specifically:

- a. Uncover any previously boarded up or covered over upper story windows.
- b. Windows should be inset generously rather than flush with the building wall to create shade and shadow detail.
- c. The use of bare aluminum moldings is discouraged in favor of colors and materials that attractively accent the overall composition.
- d. The addition of attractive framing, sills, lintels, window boxes, etc. is recommended, particularly where existing windows have been flush mounted on the exterior wall.

4. SURFACE MATERIALS AND FINISHES

4. SURFACE MATERIALS AND FINISHES

Use building materials that are consistent with those of a downtown Main Street. Stucco, masonry, or painted horizontal wood siding are preferable to shingles, shakes, or unpainted wood siding which are typically more appropriate in residential districts. Also avoid the use of fake masonry, gravel aggregate materials, or highly textured or patterned stucco, which usually erode the sense of quality along the street.

Materials should be light in color to accentuate shade and shadow detail. Darker and/or brightly colored accenting features--canopies, cornices, tile accents, light fixtures or other ornamenting features--are recommended.

Ground floor windows should be clear glass. Clerestory windows can be tinted or stained (as well as clear) glass. Reflective glass is considered an undesirable material because of its tendency to create uncomfortable glare conditions.

Building piers should be made of the same material as the upper facade, or treated to appear the same.

Paint: A new coat of paint is one of the most dramatic renovations that can be accomplished relatively easily and economically.

Use more than one color so that single color moldings, cornices, architectural

ornament, brackets, are not obscured. The use of a light (whites, pastels, carefully chosen non- "muddy" earth-tones) dominant base color, and two complementary colors for trim and ornament is best. Trim colors should dark enough to set off the lighter base color. In addition it is often effective to have one cool-hued trim color (blues, greens, blue-greens, cool greys, etc.), and one warm-hued trim color (red, oranges, maroons, yellows, etc.).

Resist the impulse to overdecorate the facade. For example, If exposed masonry or other attractive materials already make up the primary trim color, use only one other color for trim.

Consider the addition of painted architectural murals to take the place of missing architectural detailing, or windows complete with flower boxes and people "inside" them.

5. CLEANING AND MAINTENANCE

Wood:

- a. Retain architecturally significant exterior woodwork;
- b. Regularly check for and repair decayed woodwork. Replace pieces that have decomposed or been broken off with pieces that match or complement the existing portions.

Aluminum: Make aluminum parts more attractive by painting them with a darker

color.

Sheet Metal: Paint metal parts regularly to prevent corrosion. Clean only with chemical paint remover.

Masonry:

- a. Avoid water damage by regularly checking mortar joints for damage and by checking the roof and drainage system for water tightness.
- b. Clean masonry walls with a low pressure water cleaning process, scrubbing with a natural bristle brush, and gentle detergents. For particularly difficult jobs carefully select a chemical cleaner that will not damage the building's particular type of masonry. Consultation with an experienced professional is highly recommended. Ask for a "test patch" to check for possible damage and cleaning effectiveness before proceeding with any particular cleaning process.
- c. Painting exposed masonry walls is discouraged. On the other hand, previously painted masonry surfaces should be painted rather than chemically cleaned.

Canvas Awnings: Canvas awnings must be regularly cleaned. A typical canvas awning lasts approximately two years, after which it must be replaced with a new one.

6. SIGNAGE

NOTE: Consult the City Zoning Ordinance for additional specific requirements. The following guidelines are additional requirements specific to the downtown district only.

General:

- a. An individual business may have no more than two signs--one flush mounted and one projecting. Additional signage applications may be considered on a temporary basis for attractively designed upper level banners, and free-standing restaurant menus (not sandwich boards) for outdoor eating areas.
- b. Size should be a direct function of facade proportion and design.
- c. To convey a clear message and eliminate unnecessary clutter, the message and design is best kept simple.

Flush Mounted Signs:

- a. Position above display windows and below second story windows, or, if compatible with facade design, within parapet roof design.
- b. The best location is on a blank portion of the facade wall. Never cover architectural ornament.

- c. Signs should never overlap building piers.
- d. The maximum height for flush mounted signs is 2.5 ft.
- e. Lettering should not exceed 1.5 ft. in height.
- f. Window signs must not obscure a large portion of the display area or the view into the interior.
- g. Sign color and design should complement that of the building facade.

Projecting Signs:

- a. Projection signs must be mounted at least 9 ft. above the sidewalk, and may project no more than 5 ft. from the primary building wall. Theater marquis may be considered for exceptions to this standard.
- b. Projecting signs shaped as symbols of the particular service or merchandise are encouraged over those with excessive lettering. Symbol-shapes have been found to be more effective for advertising as well as more attractive.
- c. Carved, painted wood signs are specifically encouraged.
- d. Finely detailed neon signage is encouraged and if properly used will enhance the pedestrian shopping

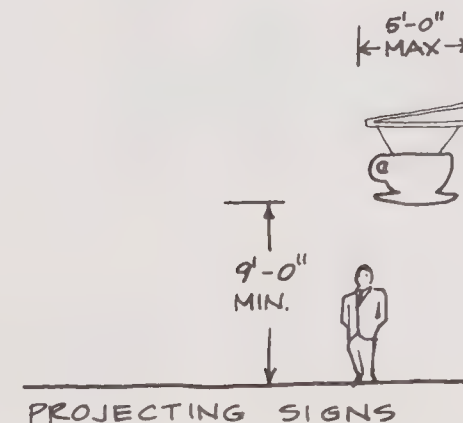
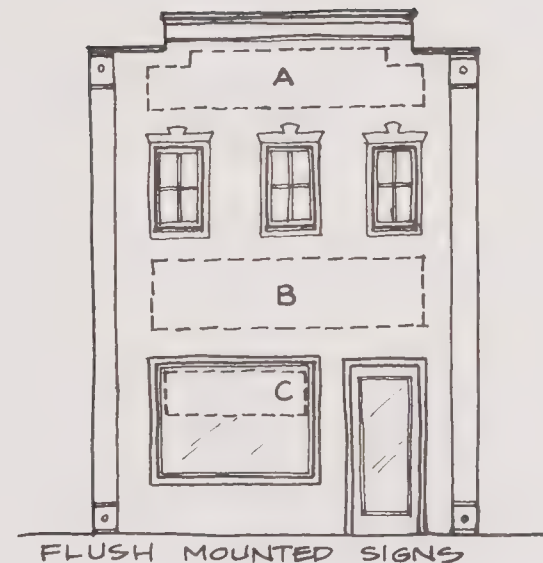


Figure 19. Positioning of signage on building facades.

environment.

- e. With the exception of neon signage, the use of external spot lights for sign illumination is preferred over internally lit signage.

7. OUTDOOR SEATING

Outdoor seating is an important though usually overlooked aspect of a successful shopping street. Eating establishments are particularly encouraged to make available movable seats and tables for outdoor eating (cafe table should be no more than 2 ft. square or in diameter. For larger tables, the addition of colorful awnings should be considered.

Maximize the amount of sittable surface when designing or choosing planters, kiosks, walls, fountains and other street furniture. Sittable surfaces do not look empty when not in use. For the same reason, choose and locate permanent benches carefully, positioning them in areas of the greatest pedestrian traffic (for example outside an ice cream store).

Be careful to choose materials for outdoor seating that will weather gracefully.

8. PLANT MATERIALS

Street trees should be located between the sidewalk and the roadway to create a



Figure 20. Locations for plant materials within the public right of way.

buffer between pedestrians and automobiles. Trees and shrubs should not be located between buildings and pedestrians. Well-maintained window boxes or attractive flowerpots are encouraged to add color and softness to the sidewalk space.

Street tree selection should be limited to deciduous trees with broad arching branch structure to maintain visibility of storefronts.

9. PUBLIC ART OPPORTUNITIES

The addition of art objects visible within the public areas of the downtown is encouraged. Particularly encouraged are special works that add to the fundamental materials of the Downtown such as paving designs, lighting fixtures, special seating areas or benches, wall murals, and architectural ornamentation. The size and mass of objects proposed for placement in the public right of way must be compatible with the shape and scale of the space in which they are to be located.

10. AWNINGS AND CANOPIES

The use of colorful awnings to improve existing storefronts is recommended within the following basic guidelines:

- a. Awnings should never cover building piers; they should be positioned within the building frame--fastened above the display windows and below



Figure 21. Position awnings and canopies within the building frame.

the storefront cornice or sign panel. If there are clerestory windows, awnings should be mounted just below them to allow sunlight to come into the store.

- b. Awnings should be mounted approximately 7 ft. (clear) above the sidewalk, and should project no more than 7 ft. from the building wall.

The appearance of permanent aluminum or wooden canopies can be improved by the addition of an awning valance.

11. BUILDINGS FACING PUBLIC PARKING LOTS

Businesses backing up onto parking lots should pay special attention to upper level treatments that display the color and variety of the Downtown district. Colorful canopies on upper level windows, wall murals, attractively designed roof forms and signage will combine to present an inviting image on approach to the district.

Where mid-block pedestrian lanes are not available for connection to San Mateo Avenue, businesses are particularly encouraged to provide attractive rear entrances. See Storefront Design and Signage sections for specific ideas for improvements.

12. BUILDINGS ALONG MID-BLOCK PEDESTRIAN LANES

Businesses adjacent to mid-block pedestrian passageways are encouraged to

- a. open out to those passageways with attractively framed windows and doorways, and
- b. to add signage oriented to the pedestrian (i.e., perpendicular to the building wall and approximately nine feet above grade).

13. BUILDINGS FACING ENTRIES TO DOWNTOWN

Buildings that form a part of the intersection of San Mateo Avenue and El Camino Real (south entry) or of San Mateo Avenue and Huntington Avenue (north entry) must pay special attention to upper level treatment in order that it be recognizable from a distance as the edge of a shopping district (e.g. colorful canopies on all upper windows, special treatment of building entrance way, interesting roof forms, special accents, etc.). Particular care must be exercised in insuring compatibility with buildings flanking the opposite sides of entry intersections.

14. BUILDINGS ALONG LAYNE PLACE

Buildings flanking entrances to Layne Place at San Mateo Avenue and West Avenue intersections are encouraged to add

special features or architectural treatments that call attention to the presence and character of Layne Place.

Buildings backing up onto Layne Place are encouraged to add attractive entrances and signage. See Storefront Design and Signage sections for specific ideas for building improvements.

The location of small craft and manufacturing uses that include over-the-counter retail sales are encouraged along Layne Place (consult City of San Mateo Zoning Ordinance for limitations on noise, specific use limitations, etc.).

15. CORNER BUILDINGS

Make the most of highly visible corner buildings with special treatments such as attractive signage, special shop windows, special base or roof features, etc.

IV. NEW CONSTRUCTION

The following guidelines for new construction are to be consulted in addition to the guidelines for facade and storefront design, window design (see Upper Level Treatment), signage, awnings and canopies, and the guidelines for special sites in sections 11 through 15, above.

RELATIONSHIP TO EXISTING BUILDINGS

Foster a cohesive district identity by creating strong visual linkages between adjacent building facades. This can be done by extending existing cornice or floor lines, repeating proportions of windows, bays, or parapet roof features, or by proposing an overall facade composition that visually complements those of adjacent buildings.

BUILD-TO LINES

To create well-defined street spaces consistent with a compact downtown center buildings must be build to the property line. In general, sideyards will also be prohibited in favor of contiguous building facades--however, narrow mid block pedestrian lanes and arcaded spaces that create wider sidewalk areas for cafes tables, benches, etc. are encouraged.

OVERALL FACADE COMPOSITION

Building walls should be punctured by well-proportioned openings that provide relief, detail, and variation. Large expanses of horizontal and vertical wall surface should be avoided in order that buildings be compatible with the smaller increments of existing development

in the area. For larger projects, the facade treatment should emphasize the desired massing (see Massing, below).

MASSING

New developments should preserve a sense of the same relative bulk as the average building in the Downtown (about 25 feet wide) does now. Break up large expanses of wall surface by varying building planes, adding notches, grouping windows, adding dormers, loggias, etc.

ROOF LINE

Special attention should be paid to how the top portion of the building is articulated. In larger projects, roof lines should be used to accentuate the building module--using loggias, stepbacks, or changes in height or building form.

CORNER PARCELS

New construction projects on corner

parcels are encouraged to experiment with special features such as rounded or cut corners, grand corner entrances, corner roof features, special shop windows, special base designs, etc.

VI. APPENDIX

APPENDIX 1: USEFUL SOURCES OF FURTHER INFORMATION

1. Chambers, J. Henry. Cyclical Maintenance for Historic Buildings. Washington, D.C.: U.S. Department of the Interior, 1976.
2. Fleming, Ronald Lee. Facade Stories: Changing Faces of Main Street Storefronts and How to Care for Them, Cambridge: The Townscape Institute, Inc., 1982.
3. Litchfield, Michael. Renovation: A Complete Guide, New York: John Wiley and Sons, 1982.
4. Contact the National Trust for Historic Preservation's National Main Street Center in Washington, D.C. for technical assistance and information regarding downtown promotion, economic restructuring, and organizational management.

APPENDIX 2: CONSTRUCTION INFORMATION FOR
THE APPLICATION OF TILE

1. Tile Council of America puts out a regularly updated pamphlet titled, American National Standard Specifications for the Installation of Ceramic Tile. For copies, send \$3.00 to:

Tile Council of America, Inc.
P.O. Box 326, Princeton, NJ 08542

2. see following pages for reproductions from Ceramic Tile: The Installation Handbook (also available from the Tile Council of America) of sections relevant to the application of ceramic tile to exterior walls.

WALLS, EXTERIOR & INTERIOR

All specifications for ceramic tile installations must conform to local building codes, ordinances, trade practices and climatic conditions.

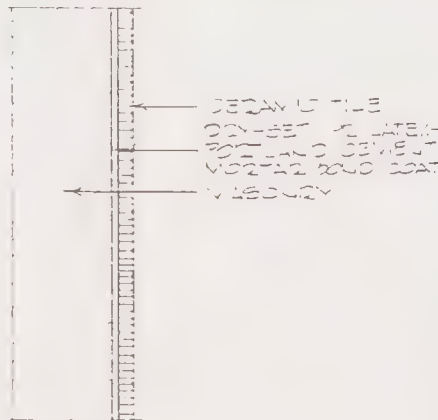
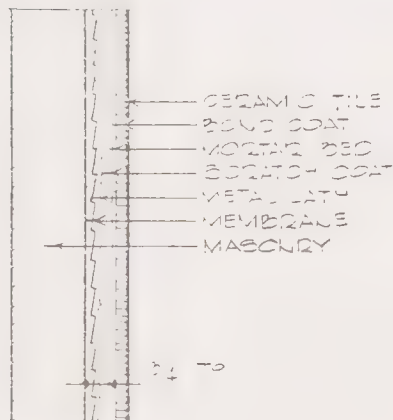
Masonry

Cement Mortar

W201-36

Dry-Set Mortar or Latex-Portland Cement Mortar

W202-36



Recommended Uses:

- over masonry or concrete on exteriors.

Requirements:

- flashing and membrane necessary to exclude moisture from mortar bed.
- apply membrane, metal lath (self-furring lath preferred) and scratch coat.
- expansion joints mandatory.
- cut lath at all expansion joints.
- require a plumb scratch coat if thickness of mortar bed would exceed 3/4".

Materials:

- membrane—15 lb. roofing felt or 4 mil polyethylene film.
- metal lath—galvanized expanded metal lath 3.4 lbs./sq. yd.
- portland cement—ASTM C-150 Type 1.
- lime—ASTM C-206 Type S or ASTM C-207 Type S.
- Sand—ASTM C-144.
- water—potable.
- scratch coat for use where thickness of mortar bed exceeds 3/4"—1 part portland cement, 1/2 part lime, and 4 parts dry sand or 5 parts damp sand; or 1 part portland cement, 3 parts dry sand or 4 parts damp sand.
- mortar bed—1 part portland cement, 1/2 part lime and 5 parts damp sand up to 1 part portland cement, 1 part lime and 7 parts damp sand, by volume.
- bond coat—portland cement paste. Dry-Set or latex-portland cement mortar permissible with wall tile. (For Dry-Set or latex-portland cement mortar on a cured bed, follow Method W202.)
- grout—ANSI A118.6, specify type (see Pages 7, 8 & 9).

Expansion Joint (architect must specify expansion joints and show location and details on drawings):

- expansion joints mandatory in accordance with Method EJ171, Page 19.

Installation Specifications:

- tile—ANSI A108.1.
- grout—ANSI A108.10.

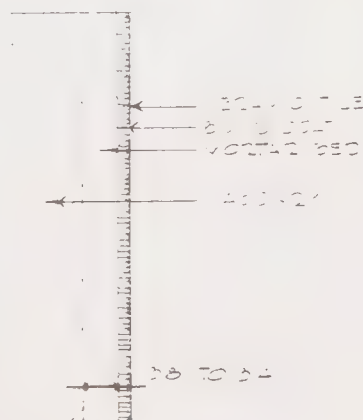
NOTES: Methods W211, W221, W222, W231 and W241 are also suitable for exterior use when appropriate precautions are taken including flashing, expansion joint placement, and consideration for the particular climatic conditions and exposure. For prefabricated exterior panels refer to page 6.

WALLS, INTERIOR

Masonry or Concrete

Cement Mortar Bonded

W211-36



Recommended Uses:

- over clean, sound, dimensionally stable masonry or concrete.

Limitations:

- do not use over cracked or coated surfaces. Select Method W221 or W222 for such surfaces.

Requirements:

- require a scratch coat over smooth concrete or if surface is irregular or if thickness of mortar bed would exceed 3/4".

Materials:

- portland cement—ASTM C-150 Type 1.
- lime—ASTM C-206 Type S or ASTM C-207 Type S.
- sand—ASTM C-144.
- water—potable.
- scratch coat (for use where thickness of mortar bed exceeds 3/4"—1 part portland cement, 1/2 part lime, and 4 parts dry sand or 5 parts damp sand; or 1 part portland cement, 3 parts dry sand or 4 parts damp sand.
- mortar bed—1 part portland cement, 1/2 part lime, and 5 parts damp sand up to 1 part portland cement, 1 part lime and 7 parts damp sand, by volume.
- bond coat—portland cement paste. Dry-Set or latex-portland cement mortar permissible with wall tile. (For Dry-Set or latex-portland cement mortar on a mortar bed cured for a minimum of 20 hours at 70F or above, follow Method W202.)
- grout—ANSI A118.6 specify type (see Pages 7, 8 & 9).

Preparation by Other Trades:

- surface must be free of coatings, oil, wax.
- all concrete should be bush-hammered or heavily sand-blasted.
- max. variation in the masonry surface shall not exceed 1/4" in 8' - 0" from the required plane.

Preparation by the Tile Trade:

- max. variation in the scratch coat shall not exceed 1/4" in 8' - 0" from the required plane.

Expansion Joint (architect must specify expansion joints and show location and details on drawings):

- expansion joints mandatory in accordance with Method EJ171, Page 19.

Installation Specifications:

- tile—ANSI A108.1.
- grout—ANSI A108.10.

Tile Over Other Surfacing Materials

Walls and Floors

TR711-36

Ceramic tile may be considered as a surfacing material over existing wall finishes such as paint, wood paneling, cold glazes (sprayed on plastic), plastic laminates and steel plate, or existing floor surfacing such as epoxy coatings, paint, vinyl or asphalt tile, seamless flooring, exposed concrete, hardwood flooring and steel plate. Ideally, existing finishes should be completely removed so that the tile work can be placed on the substructure following Handbook Methods in the F, W, B and C series. However, this is not always practical. The following, therefore, is intended as a general guide for renovation with ceramic tile. In all cases consult the setting material manufacturer or his literature before starting the work. Consideration should be given to covering the existing surface with a more suitable base. For example: badly cracked or irregular walls should be overlaid with firmly attached gypsum board or glass mesh mortar units to provide a sound tile-setting base.

WARNING: Special installation precautions are necessary when installing thin-set tile over old concrete floors in bakeries, kitchens and meat processing areas. Fats and greases penetrate into concrete floors and cannot be completely neutralized. Note preparation sections below.

Organic Adhesive, Interiors Only

Suitable Backings:

- smooth walls of all types including plaster, gypsum board, and masonry.
- smooth floors of all types including wood, concrete and terrazzo in residences or areas of equivalent residential performance requirements (see Pages 10 & 11). Deflection not to exceed 1/360 span.
- new gypsum board nailed and/or adhesively applied over existing walls.
- plastic laminate countertops & walls.

Requirements:

- the backing surface must be sound, clean and dry.
- max. variation in backing surface shall not exceed 1/8" in 8'-0" from the required plane.
- abrupt irregularities such as trowel marks, ridges and grains shall be less than 1/32" above adjacent area.

Preparation:

- roughen surfaces which are glossy, painted or which have loose surface material by sanding or scarifying.
- surface material must be removed if non-compatible with adhesive.
- use primer when recommended by the adhesive manufacturer as proper for the particular backing.
- clean thoroughly to remove all oil, dirt and dust.
- apply underlayment as needed according to manufacturer's directions.

Installation Specifications:

- follow ANSI A108.4.

Dry-Set or Latex-

Portland Cement Mortar, Interior & Exterior

Suitable Backings:

- prepared portland cement plaster, concrete, concrete masonry, structural clay tile or brick.
- glass mesh mortar units applied over existing walls or floors.
- new gypsum board nailed and/or adhesively applied over properly furred existing wall in dry areas. Use water-resistant gypsum backer board in wet areas.

Requirements:

- the backing surface must be sound, clean and dry.

- maximum permissible variation in floor surfaces, 1/8" in 10'-0"; in wall surfaces 1/8" in 8'-0" from the required plane.

Preparation:

- roughen concrete or masonry walls and floors which are glossy, painted or effloresced, or which have loose surface material. This should be accomplished by sandblasting, chipping or scarifying.
- clean thoroughly to remove all sealers, coatings, oil, dirt and dust to expose masonry surface.

Installation Specifications:

- follow ANSI A108.5 for Dry-Set mortar, and latex-portland cement mortar.

Tile-Setting Epoxy Mortar, Epoxy Adhesive or Modified Epoxy Emulsion Mortar

Suitable Backings:

- generally all sound wall and floor finishes.
- especially valuable for setting tile floors over non-masonry surfaces where moderate performance level is required.
- suitable for speedy installation where downtime must be kept to a minimum.

Requirements:

- backing surface must be sound, clean and dry.
- maximum permissible variation in floor surfaces, 1/8" in 10'-0"; in wall surfaces, 1/8" in 8'-0" from the required plane.
- roughen surfaces which are glossy, painted or effloresced, or which have loose surface material, by sanding or scarifying.
- clean thoroughly to remove all waxes, oil, dirt and dust.
- with epoxy adhesives, use primer when recommended by the manufacturer as proper for the particular backing.

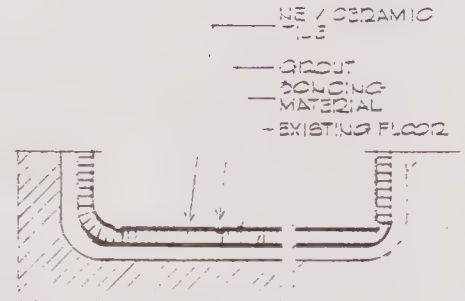
Installation Specifications:

- follow ANSI A108.6 for tile-setting epoxy, mortar and epoxy adhesive.
- follow ANSI A108.9 for modified epoxy emulsion mortar.
- epoxy formulations vary with respect to chemical resistance and use on vertical surfaces. Consult manufacturer's specifications.

Tile Over Tile

Interior Floors

TR712-36



Recommended Uses:

- for alteration of ceramic-tiled areas where modernization or a change of design is desired in residences, motels and hotels, restaurants, public rest rooms, etc.
- also applicable to smooth floors of terrazzo, stone, slate, etc.

Requirements:

- existing installation must be sound, well bonded, and without structural cracks.
- when possible, floor-mounted plumbing and heating fixtures should be removed before beginning work.
- threshold required to adjust between adjacent floors (see Method TH611, Page 29).

Preparation:

- remove soap scum, wax, coatings, oil, etc. from existing tile surfaces. Mechanical abrasion with a Carborundum disk followed by a clear water wash is recommended. Other cleaning methods involve use of soapless detergents, commercial tile cleaners, and, in special cases, solvents or acid. Solvents and acids should be used with care and only when necessary because of their hazardous nature.
- installation must be thoroughly rinsed and dry before setting the new tile.

Materials, Grouting, Expansion Joints, Installation Specifications:

- for epoxy mortar installation, refer to ANSI A108.6.
- for Dry-Set mortar or latex-portland cement mortar installation, refer to ANSI A108.5.
- for organic adhesive installation, refer to ANSI A108.4 and follow manufacturer's directions.
- require current certification that adhesive conforms with ANSI A136.1 from adhesive manufacturer.

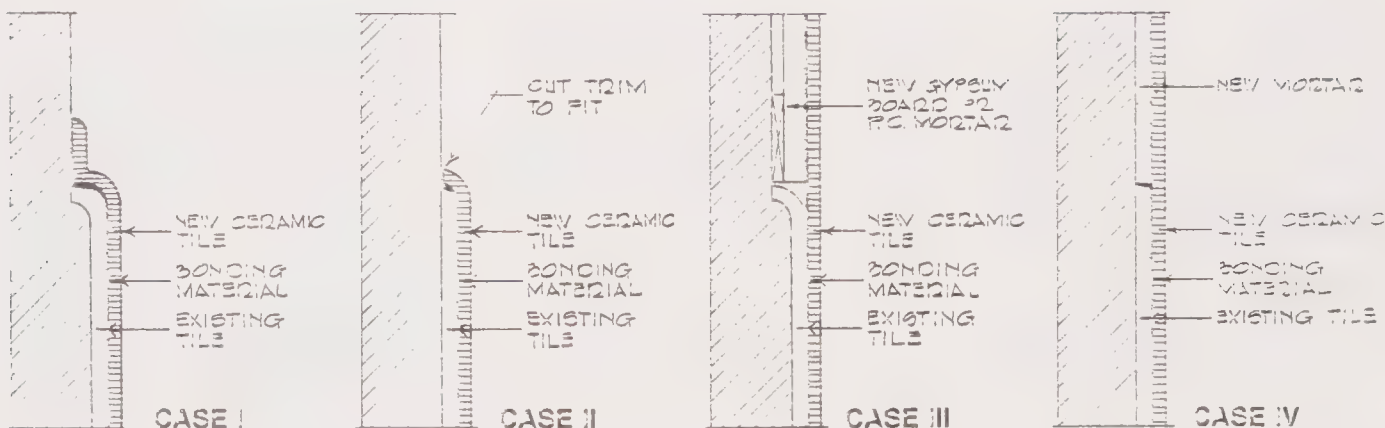
NOTES: Use *Ceramic Tile Floor Performance-Level Requirement Guide, Pages 10 & 11, to select adequate installation method.*

If installation is not structurally sound, Methods F111 and F141 may be applicable.

Tile Over Tile

TR710-36

Interior Walls



Recommended Uses:

- for alteration of ceramic-tiled areas where modernization or a change of design is desired in residences, motels and hotels, restaurants, public rest rooms, etc.
- also applicable to smooth walls of marble, stone, slate, etc.

Requirements:

- existing installation must be sound, well bonded, and without major structural cracks.

Materials, Grouting, Expansion Joints,

Installation Specifications:

- for organic adhesive installation see Method W223.
- for Dry-Set or latex-portland cement mortar installation see Method W202.
- for epoxy adhesive installation refer to manufacturer's literature.

Preparation:

- remove soap scum, wax, coatings, oil, etc. from existing tile surfaces. Mechanical abrasion with a Carborundum disk followed by a clear water wash is recommended. Other cleaning methods involve use of soapless detergents, commercial tile cleaners, and, in special cases, solvents or acid. Solvents and acids should be used with care and only when necessary because of their hazardous nature.
- installation must be thoroughly rinsed and dry before setting the new tile.
- CASE I — prepare wall above tile to receive trim tile as shown.
- CASE II — cut trim tile to fit over existing trim.
- CASES III & IV — apply new gypsum board above existing wainscot tile to prepare for full wall tiling. Use portland cement mortar, water-resistant gypsum backing board or glass mesh mortar units in tub enclosures and shower stalls.

In wet areas the application of water-resistant gypsum backer board over any base which causes a vapor barrier to exist, such as old tile or paint shown in Cases III and IV will lead to failure unless such barrier is vented.

NOTE: If installation is not structurally sound, Methods W221 and W222 may be applicable.

APPENDIX 3: SOURCES FOR TILE

583-6499

The following listing does not consist of an endorsement of the products or services of any of the dealers or contractors listed below. It is included as a matter of convenient access to downtown merchants and property owners:

4. Commercial Tile Company
6012 Mission St., Daley City
755-1188
5. Davis Tile
1021 Drake Ave., Burlingame
579-0769

Ceramic Tile Dealers:

1. Century Tile
2210 South El Camino Real, San Mateo
349-7282
2. Chic Tile Company
1180 El Camino Real, Belmont
591-0318
3. Nissan Tile Distributing Corporation
697 Veterans Blvd., Redwood City
364-6547
4. United Tile Corporation
1662 Industrial Rd., San Carlos
591-5586

Ceramic Tile Contractors:

1. Tile it Wright
746 Chestnut Avenue, San Bruno
871-8848
2. Aztec Tile Company
1126 Yosemite Drive, Milpitas
375-1025
3. Bay Area Tile Company
547 Yosemite Drive, South S.F.

VII. PROJECT PARTICIPANTS

SAN BRUNO CITY COUNCIL

Bob Marshall, Mayor
Chris Pallas
Beverly Barnard
Tom Ricci
Ed Simon

CENTRAL BUSINESS DISTRICT COMMITTEE

Tom Ricci, Chairman and Councilmember
Beverly Barnard, Councilmember
Les Kelting, Planning Commissioner
Joe Welch, President, Chamber of Commerce
Gene O'Neil, Manager, Chamber of Commerce
Bob Hanley, Traffic Safety Committee
Dennis Sammut, Traffic Safety Committee
Harry Costa, Committee Member
Loretta Hawkins, Committee Member
Viko Ivancich, Committee Member
Jim Lewis, Committee Member
Bruce Moore, Committee Member
Hank Sari, Committee Member

CITY STAFF

Gerald Minford, City Manager
George Foscardo, Director of
Planning and Building
Bob Whitehair, Director of Public Works
Bruce Balshone, Associate Planner
Mike Sattel, City Engineer

CONSULTANTS

The Bodrell Joer'dan Smith Partnership,
Architecture and Planning

Bodrell Joer'Dan Smith, President
Robert Gooyer, Project Manager

Michael Freedman, Gregory Tung &
Associates; Urban Design and Downtown
Revitalization

Michael Freedman
Gregory Tung
Elizabeth Schindler
Max Michell

Special acknowledgement is given to the San Mateo County Chapter of the American Institute of Architects (SMCC/ATA) for their efforts in organizing and presenting the San Mateo Avenue Charrette in April, 1986 which initiated the downtown design process.

APPENDIX NUMBER 1, DOWNTOWN DESIGN GUIDELINES, FEBRUARY 1987
CITY OF SAN BRUNO, CALIFORNIA

PROJECTED AVERAGE COSTS FOR RENOVATION/RESTORATION OF THE FRONT FACADE
OF A 25-FOOT WIDE COMMERCIAL BUILDING ON SAN MATEO AVENUE**

FOR AN EXPENDITURE OF \$2,500 DOLLARS*

Item No.	Description	Amount	Total
1	Architects Fees	\$ 300.00	
2	Water blast, remove loose paint, prime, fill cracks and paint all plaster, wood and window surfaces, refinish door frames	1500.00	
3	New sign	600.00	
4	Clean up, miscellaneous	100.00	
			\$ 2,500.00

*Note: San Bruno Building permit fees are not included in this amount.

APPENDIX I (CONT. PG 2)

FOR AN EXPENDITURE OF \$5,000 DOLLARS*

Item No.	Description	Amount	Total
1	Architects Fees and reimbursable expenses	\$ 500.00	
2	Water blast, remove loose paint, remove existing signs, prime surfaces, fill cracks, paint all plaster, wood, door and window frames	1500.00	
3	New fabric awning and support structure complete	2400.00	
4	New lighting circuit and lights	300.00	
5	Painted sign on awning	200.00	
6	Clean up, miscellaneous	100.00	
			\$ 5,000.00

*Note: San Bruno Building permit fees are not included in this amount.

APPENDIX I (CONT. PG 3)

FOR AN EXPENDITURE OF \$7,500 DOLLARS*

Item No.	Description	Amount	Total
1	Architects Fees and reimbursable expenses	\$ 800.00	
2	Water blast, remove loose paint, remove existing signs, prime surfaces, fill cracks, paint all plaster, wood, door and window frames	1500.00	
3	New fade-resistant fabric awning support structure, internal lights, painted custom sign on fabric	4400.00	
4	New electrical lighting circuit	600.00	
5	Clean up and miscellaneous	200.00	
			\$ 7,500.00

*Note: San Bruno Building permit fees are not included in this amount.

APPENDIX I (CONT. PG 4)

FOR AN EXPENDITURE OF \$10,000 DOLLARS*

Item No.	Description	Amount	Total
1	Architects Fees and reimbursable expenses	\$ 800.00	
2	Water blast, remove loose paint, remove existing signs prime surfaces, fill cracks, paint all plaster, wood, door and window frames	1500.00	
3	New fade-resistant fabric awning support structure, internal lights, painted custom sign on fabric	4400.00	
4	New electrical lighting circuit	600.00	
5	New ceramic tile wainscot to 4' high at building pilasters and to bottom of window sill at fixed glass	2500.00	
6	Clean up and miscellaneous	200.00	
			\$ 10,000.00

*Note: San Bruno Building permit fees are not included in this amount.

**All of the costs are projected forward to 12 months from 01 May 1987.

LIST OF ARCHITECTS AND FIRMS EXPERIENCED IN RESTORATION/
RENOVATION TYPE PROJECTS, INTERESTED IN PROJECTS ON SAN MATEO
AVENUE, SAN BRUNO

Note: While there are potentially many additional qualified firms of Architects, those individuals or principals in the firms listed are all members of the San Mateo Chapter of the American Institute of Architects and participated in the Charrette Project for San Mateo Avenue.

ARCH. 1
60 East Third Avenue
San Mateo, CA 94401
(415) 340-7178

Group 4/Architecture
457 Forbes Boulevard
S. San Francisco, CA 94080
(415) 871-0709

HED ARchitects
460 Seaport Court, Suite 202
Port of Redwood City, CA 94063
(415) 361-1209

John A. Matthews, Jr., AIA
127 N. San Mateo Drive
San Mateo, CA 94401
(415) 340-1107

Mr. John L. Stewart, AIA
Steward Associates
1594 Laurel Street
San Carlos, CA 94070
(415) 591-8283

Mr. Robert A. Williams, AIA
2575 Flores Street, Suite 3
San Mateo, CA 94403
(415) 572-1499

Bodrell Joer'dan Smith Partnership
480 San Antonio Road, Suite 150
Mountain View, CA 94040
(415) 941-8777

and, consequently, the value of the function $f(x)$ is not zero. The value of the function $f(x)$ is not zero for all values of x in the domain of the function.

Let us consider the function $f(x) = x^2 - 1$. The function $f(x)$ is not zero for all values of x in the domain of the function. The function $f(x)$ is not zero for all values of x in the domain of the function.

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